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535 171 The dance itself resembles the Arab Razha dance, the men standing in a row and jerking sticks in the same manner that the Arabs jerk their swords, one of which may sometimes be seen in the hand of a Swahili dancer of the Chama.

536 534 517 The orchestra consists of a *vumi* drum, a *chapuo* drum, a pair of cymbals or *vitasa*, a *zumari* or clarionet, all of which are described above (see Razha dance, Shebwani dance and Sherha dance), also a tambourine called a *tari* or *pari*. This is sometimes ornamented with loose brass discs that jingle together, as in the Spanish tambourine. The goat-skin is pegged to the wooden frame and is tightened by stuffing a more or less thick cord between the skin and the frame.

The Chama is usually danced in a public place and no invitation is necessary. Anyone may join in who feels so inclined. No refreshments are served nowadays in the Malindi District at a Chama dance, which has no mystical significance.

THE SHANGWI DANCE.

535 562 578 554 The dance is identical with the Chama and is danced by the winning faction in the Chama competition, which is judged by the "*wazee wa Ngoma*," or elders of the dance, men who are accustomed to take the lead in dances, in other words "masters of the ceremonies." The winning faction proceed to the house of the organizer of the opposition dance and dance the Shangwi in front of it. He is supposed to take this as a compliment, and passes round a scent bottle and sometimes takes part in the dancing himself. The Shangwi has no mystical significance and is usually danced at night with the same orchestra as for the Chama.

NGOMA YA FIMBO. (Walking-stick dance.)

535 575 552 562 The Ngoma Ya Fimbo is danced at Swahili wedding feasts, and at Swahili circumcision feasts. The dancers, all men, assemble by invitation and form a ring in the open near the house of the host, all carrying sticks, hence the name of the dance. While those in the ring balance themselves slowly and rhythmically from one foot to the other, two of their number go into the centre and make passes at each other with their sticks as if they were swords, in time to the drumming. After a few minutes of this, another pair go into the centre of the circle and perform in the same manner while the first two retire, and so on to the end of the dance, which usually takes place by day.

535 534 Cigarettes and betel nuts are passed round to the dancers. The music is supplied by *vumi* and *chapuo* drums described above (see Razha dance) by *vitasa* or cymbals (see Shebwani dance), and by a *zumari* or clarionet (see Sherha dance). In a temporary pavilion of palm-thatch erected close by, a number of young slave women generally stand holding buffalo horns in their left hands, which they strike with small sticks in time to the drumming.

This dance has no mystic significance and is merely a form of rejoicing.

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Indigo is in common use throughout South-West Arabia as far as Aden, more especially amongst the settled elements. (In Oman I remember it only in the Bani Ali–Bani Kalban area where it is grown.) A black dye used in tattooing their gums is derived from the coconut. This is used down through the centre of the woman's hair parting, too. Anklets, affected by coastal women, are not found amongst these tribes, but many bracelets and necklaces (mostly beads) and ear-rings; the men often wear a single bangle above one elbow and a single ear-ring, generally in the right ear.

Wars, another vegetable product which stains a canary yellow, is not met with at all in the Dhufar area, probably it is too expensive. The Ja'alan and Hajar districts of Oman use it extensively, not elsewhere, except amongst women. But no ill is thought of a man amongst them who emerges with a patch on his shoulder or sleeve come by in an embrace with his wife, but for such to appear on an unmarried man would cause derision. In the western Hadhramaut where it is grown it is also not extensively used except amongst women. *Henna*, the only other dye, is common on festive occasions but generally limited to hands and feet. Red and green face paint, not permitted in Oman, is in everyday use in the Dhufar province.

Girls throughout these tribes wear a nose-ring in the right nostril. When approaching puberty the edge of their ears is pierced in six or seven places from which charms or rings depend. Women adorn their faces also with black paint: over eyebrows, round nostrils and a straight line to ears from nostrils, around edge of chin, black bands around throat, red lips, green brow. The Mahra ladies also on special occasions paint their faces red. With the greenish dye *subur* they smear their faces indiscriminately, also their arms from the elbow downward; their legs from the knee downward, and the upper part of the breasts to the neck. In the Hadhramaut a headband dyed with indigo woven around the head is affected instead of a *Mahafif* (a local variant of the *agal*) (see my paper under reference).

CIRCUMCISION AND HAIR CUSTOMS.

Circumcision and hair customs have been dealt with exhaustively in my previous paper, but one or two corrections in detail need stating.[1] The scalping system of *munzerot* usually synchronizes with the first third of the month of married life, the shaving of the boy's lock with circumcision. The Mahra were said to have at one time carried on male circumcision on the night before marriage. Great festivities accompany male circumcision still, in contrast to the private untalked-of female circumcisions. For the former some eight or ten of the most presentable females in the neighbourhood line up. The men select who is the most beautiful amongst them—the other ladies protesting No! No! No! No! With the Qara the festivities of male circumcision are attended by women opening their garments to disclose the upper parts of their breasts. Camp fires are the centre of dancing and merry-making by both sexes.

[1] The pursuit, immediately after the operation, of the circumcised youth by his sister does not now take place. The milking of animals from behind is nowhere practised.